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ABSTRACT

This teacher's packet accompanies a slide presentation on the arts of Cambodia and those nations on the Indochina peninsula. The packet contains: (1) a slide list describing the art depicted on each slide with time period and dimensions of the piece; (2) an introductory essay describing the geography, people, religion, art and history of the area; (3) pictures of statues and detailed drawings of architecture of the region; (4) an activity investigating ornamentation and jewelry; (5) a brief description of Indian religions; (6) a selective chronology of the Khmer kingdom 9th-15th centuries; and (7) numerous maps of the region. (EH)

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The Arts of Cambodia and Its Neighbors

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CAMBODIA AND ITS NEIGHBORS

SLIDE TEXT

SLIDE 1 Pediment End with Five-headed Naga
Sandstone
Khmer H. 44" 76 S3

According to Cambodian mythology the serpent (or Naga) king was ruler of the land. The story goes that at a certain time in history when the king was old and his daughter was ruling the land, a wealthy Indian, a Brahmin, had a dream which described a far-off place, a magic bow and arrow, and a beautiful princess. He set sail and came to the coast of the kingdom and, while battling the princess who was leading the forces defending her land, fell in love with her. They married and as a wedding gift the old king drank up the water in the swampy lowlands, thus making more land for growing rice and establishing a prosperous kingdom.

The Naga remained an important symbol in Cambodia and one sees it often in that nation's art. Architecturally the Naga appears as railings, its long body stretched along bridges or beside roadways, its multi-headed hood rising up in a graceful curve at the end. In Cambodia the rainbow is sometimes compared to a multi-colored serpent rearing its head to the sky. The Naga also appears, like this piece, as a corner decoration above doorways or on towers. These ornately carved Nagas not only made the temples beautiful but also signified protection.

Although Cambodian jungles have real snakes, this Naga is truly a serpent of the imagination. The five heads have high foreheads, round bulging eyes, and curved mouths filled with many tiny teeth. The multiple heads indicate a special or superior Naga, like a king. The central head is wearing an elaborate head ornament and is spitting out jewels, showing he is the ruler and protector of the wealth of the land.

SLIDE 2 Shiva and Parvati
Sandstone Baphoun style, 11th century
Khmer Shiva's H. 41" 66 S2&3

What the myth about the Naga princess and the Brahmin seems to be saying is that the early civilization of Cambodia was brought about by the marriage of a Brahmin trader from India and a local princess. Traders colonized the coastal areas in order to refit their ships en route from India to China. They brought with them a sophisticated knowledge of engineering as well as ideas of

statecraft and religion. The Khmer learned and adopted these ideas.

The couple here represent the god Shiva and his wife Parvati. Hindu gods came to be worshipped by the Khmer and often the king had himself or his ancestors represented as gods. Shiva was especially important for the Khmer because he was known as the "God Who Is King"; the ruling kings performed ceremonies to gain his blessing on their rule. They saw themselves as his representative on earth. Thus it is very possible that these figures represent both the god and goddess as well as the reigning king and queen.

Although earlier sculpture reflects the Indian prototypes, sculpture of the Khmer period has been thoroughly adapted to local taste. The figures stand with their weight distributed equally on both feet. They are frontal, formal, a little aloof, yet human. The only indication of their divinity is the lightly etched third eye in Shiva's forehead. In this period a degree of sensuousness modifies the usual austerity.

They are dressed in the local costume: a long sarong for the women and a short sampot, a waistcloth with one end brought between the legs and tucked into the waistband at the back, for men. At this time the cloth is finely pleated. It is held in place by a jewelled girdle. Jewels also adorn their arms and necks. Their finely braided hair is pulled up in topknots tied with a small cord. The fine texture patterns of the adornments contrast to the smooth surfaces of skin.

SLIDE 3 Vishnu
Gray sandstone Pre-Rup style, mid-10th century
Khmer H. 56" 65 57

This statue of the god Vishnu could have been made for the king's own temple or one erected in the name of his ancestors. Such temples were built at the beginning and throughout a king's reign to insure the participation and protection of the gods. Attributes that identify this figure as Vishnu are shown in the two unbroken hands, the seed in his lower right, and the handle of a club in his lower left. The other two hands would have held a conch shell and a discus. Vishnu was always represented as a kingly god in India, wearing jewels and a crown. Here a jewelled headband is tied around his head, surrounding and hiding a three-tiered, octagonal tiara. These regal ornaments and the firmly incised pleats of his sampot again contrast to the elegant polish of his face and unadorned torso.

Typically in Khmer sculpture there is a squareness to the forms. The sides recede deeply, meeting with the planes of front or back rather abruptly. The modelling is restrained, never completely obscuring the sense of the original block of stone from which it was carved. This formal element is carried out in the delineation of the facial features as well: the straight mouth turning up only at the corners in a restrained smile, echoed by the mustache, and the straight nose perpendicular to the firm, nearly horizontal eyebrows. It is a quietly severe style which creates a sense of stability, harmony, and dignified grace.

SLIDE 4 Angkor Wat, Temple/Mountain; view from the West
Sandstone 12th century
Khmer

Angkor Wat is one of the immense temple complexes of the Angkor area of Cambodia. It was built by King Suryavarman II (1113-1152), who had it designed to represent the cosmos as described in Hindu religious texts. Thus it is not a gathering place for humans but an earthly dwelling for the gods. In the middle of the compound are three ascending terraces topped by five tower shrines representing Mt. Meru, the home of the gods. The central shrine or peak, dedicated to the King of the Gods, signifies the axis of the universe, which is surrounded by four peaks representing the four directions. Concentric cloisters (roofed passageways with a wall on one side and columns on the other) enclose this symbolic mountain as well as courtyards and pools, while a moat surrounds the whole complex. The architecture symbolizes the mountain ranges which ring the universe and the vast cosmic ocean beyond. Inner and outer walls are richly decorated to show the splendor of the cosmos. Beautiful maidens (*apsaras* and *devatas*), sculpted in relief, stand beside doorways and grace outside walls; famous stories from Hindu mythology, scenes of the Judgement of the Dead, and King Suryavarman II in royal procession are depicted in low relief on half a mile of cloister walls. By creating these temple/mountains the kings of Angkor established themselves as rulers of their empire with the same absolute power as that with which the King of the Gods ruled the universe.

In the vast complex of Angkor Wat there was space outside the inner walls where wooden buildings were erected. These housed the king and his priests. The upper classes could go in as far as the cloister walls and view the murals while cirumambulating the mountain. Only the royal family or priests went up to the shrine towers to make offerings and carry out rituals to the gods.

SLIDE 5 Shrine Towers and Stairs, Angkor Wat
12th century
Khmer

This view of the northwest tower shows the steep staircases by which one climbs to the top of the symbolic mountain. At the top of the stairs is a doorway into one of the towers. Over the door is a horizontal stone (the lintel) and above that a somewhat triangular piece (the pediment). These parts of the architecture are richly carved, depicting stories and decorative patterns which beckon the beholder into the realm of the gods. Going through a decorated doorway into a chapel was to pass symbolically from one world into another. At the corner one can just see the kind of five-headed Naga decoration found in Slide #1. Alongside the doorways the walls were finely carved with low-relief patterns, geometric and floral; in niches there were statues of elegantly dressed and bejewelled heavenly maidens. These figures do not just decorate the building, but actually help transform it, magically, into a heavenly palace. The towers rise in many tiers, each appearing to grow out of the one below it. Each ascending tier repeats the forms of the one below it, but in smaller scale.

SLIDE 6 Carved Lintel
Red sandstone Pimai style, Northeast Thailand
11th century
Khmer 72 S3

This sandstone lintel from the northern part of the Khmer Empire is decorated with a scene of royal entertainment for the gods. In the middle of the upper part a princely god sits in a Khmer pose of royal ease; that is, on a dais with one leg bent under him and the other knee raised. A woman, shown much smaller than he, who is perhaps a wife or serving girl, kneels at his left, cooling him with a fan mounted on a long pole. Royal parasols flank his head. There are dancing girls to the left and musicians with another dancer on the right. A flying *apsara* and a bird fill the space above the musicians. The frieze below is decorated with a row of Hamsas, or heavenly geese, as if the king's palace were in paradise. This piece appears to have come from a part of the Khmer Empire far from the center at Angkor. It shares elements of style with other art from that region, in particular the bulging headdresses and the very broad-featured faces. Northern also is the simple boldness in the design, which is deeply undercut, creating strong contrasts of light and dark and emphasizing the repeated shapes.

SLIDE 7 Lion, Stair Guardian
Sandstone
11th century H. 35"
Khmer 76 S1

The lion is not native to the region, but it entered Southeast Asian art as a result of the strong influence of Indian culture. By the 1st century A.D. the lion was extinct even in India, having been hunted to death. However, the image and memory of this majestic beast persisted in the imaginations of Indian artists. As elsewhere, it was regarded as the king of the beasts and was, therefore, associated with royalty. Because of its physical strength and powerful roar it could also represent the ideal guardian.

In Angkor the Khmer architects often used pairs of crouching lions like this one to guard the stairs leading up to the shrines of the temple/mountains. The form was borrowed from Indian examples and modified by the Khmer imagination. The mane and facial features exhibit a strong sense of pattern, and the body is conceived in blocky or cylindrical segments. Even so, the lion appears lively and alert thanks to the bulging eyes, tiered eyebrows, and large open mouth filled with sharp teeth. He seems to be getting ready to pounce, as his back legs are partly straightened.

SLIDE 8 Garuda and Foliage
Red sandstone
10th century H. 13"
Khmer 60 S63+

This fragment of architectural decoration, perhaps from a lintel or door jamb, depicts a truly imaginary creature. Garuda, as he is called, is half bird and half man. He is the special animal of the god Vishnu, doing errands for him and carrying the god over land and sea on his back. He is a sun bird and his enemy is the serpent, the guardian of the dark and deep.

This small image of Garuda is a modest part of a larger decorative element of a temple. His legs and feet are bird-like as is his face, which sadly has a broken beak; his torso, arms, and very expressive hands are human. Since he is usually winged, we can imagine that wings are tucked behind him. He poses in the midst of stylized foliage. This typical Khmer ornamental motif, characterized by sharp edges and deeply serrated, curling leaflets, captures the quality of light and shade in a tropical jungle.

SLIDE 9a Lintel with Scene from the Ramayana
Red sandstone
Angkor Wat or early Bayon style, 12th century
Khmer L. 74" 66 57

This scene of monkeys battling a giant depicts an episode from the Ramayana, an ancient Indian epic narrating the adventures of Rama, one of the numerous incarnations of Vishnu. Vishnu descended as Rama to save Mother Earth from the demon Ravana. In the climactic battles Rama is aided by a troop of monkeys led by their king Sugriva. Losing the battle, Ravana has ordered that his brother, the ravenous demon Kumbhakarna, be awakened to join the fight. Huge and always hungry, in his youth he ate every creature in sight, so the gods had him put to sleep for half the year. Now, just awakened, Kumbhakarna, whose name means "jug-ears," is as hungry as ever and tromping onto the field of battle starts scooping up monkeys and stuffing them into his gaping mouth. Swallowed whole, many are able to make their escape through his ears.

The composition is centered (the left end of the lintel is broken off) on the frontal figure of Kumbhakarna standing in a strong-man pose, a wide stance with arms bent at shoulder level, with the monkey king on the right and a badly damaged human figure on the left. All around, monkey warriors bite, scratch, leap, and turn, the shapes of their bodies, accentuated by the deep undercutting, creating an energetic pattern.

SLIDE 9b Detail of Sugriva

In this detail one can see Sugriva, identifiable by his crown, urging his monkey troop into battle. Some monkeys, terrified by the giant, are running away and hiding behind their leader. They bare their teeth and probably shout and chatter, creating a great din of noise. Unlike the imaginary creatures (Garuda and the five-headed Naga) and the exotic animals (lion) we have seen before, these lively creatures are obviously well known and naturalistically portrayed.

SLIDE 10 Knife
Iron blade and bronze handle
Bayon period, 12-13th century
Khmer L. 9¼" 83 81

Chinese travellers to the Khmer kingdom described a court dress and decor rich with textiles, jewels, and precious ornaments, all of which have since been stolen, decayed, or melted down. This little knife is one of

the few artefacts of daily life left to us. It shows the Khmer desire for ornamentation and their delight in animal decor. The curved hilt is grooved and near the bladeis decorated with a cross-hatch design and delicate scroll-work. Leaf forms hold the blade. At the other end the hilt terminates in the figure of a small squirrel crouching on a lotus pedestal. His tail is bushy seen from behind and his ears and face express rodent alertness. In his two front paws he holds a seal with a single letter in the Khmer script, perhaps the initial of its original owner.

SLIDE 11 Royal Procession, detail of a relief mural
The Bayon, Angkor Thom
Sandstone 12-13th century
Khmer MKS slide

Life in the Khmer kingdom was filled with action. There were rituals, processions, and frequent wars with neighboring lands. Many of these events, as well as scenes of day-to-day life, were recorded in murals on the outer walls of the Bayon. This temple/mountain was built over a period of time, between 1180 and 1220, by the last great Khmer king, Jayavarman VII.

The murals, carved in relief, were meant to be viewed while walking around the temple with one's right shoulder towards the center, moving clockwise. There was a roof overhead and a colonnade on the left. This section shows a part of a majestic procession. The royal personage rides in a seat on an elephant; his mahout, or elephant trainer, sits in front on the elephant's neck; and his honor guard walks alongside. Parasols and banners indicate how important he is, both by their number and color. The carvers of these murals skillfully depict several overlapping planes of space, from the leafy trees of the jungle in the background, the banners, elephant, and dignitary in the middle ground, to the honor guard in the foreground. The wall is divided into three separate horizontal bands (one can just see the bottom of the middle band). There is no attempt at perspective; objects either overlap as if seen straight on or are simply placed above and below each other. It is the very directness, the focus on surface pattern, and the wealth of anecdotal detail that make these murals so appealing.

SLIDE 12 Tower with Face
The Bayon, Angkor Thom
12-13th century
Khmer Face H. ca. 12' MKS slide

Jayavarman VII's temple/mountain was radically different from those which had been built before. Up until now all the kings had been Hindus, ruling in the name of either Shiva or Vishnu. Buddhism also flourished in the kingdom but not as the foundation of kingship. Jayavarman VII broke with tradition, became a Buddhist, and had his temple/mountain built according to a different religious system, Esoteric Buddhism. The ideas were so new and in ferment that finding the best form for them was difficult. The notion of a Buddhist *devaraja* demanded a kind of Hindu-Buddhist syncretism which was not yet clearly formulated; consequently, the plan for the Bayon underwent several changes while it was being built.

Like the old temple/mountains, the Bayon was a dwelling place for the gods who sanctified the realm. On the main terrace there was a cluster of over fifty tower shrines radiating from a circular central shrine. No one is exactly sure which god is represented in this majestically serene face found on twenty-eight of these towers, as well as on other structures built by this king. It could represent Lokeshvara, the Lord of the World, or maybe Brahma, one of the Hindu triad (together with Shiva and Vishnu). Most scholars agree that whomever the faces represent in the divine world, they were modelled after Jayavarman himself. The face, with its thick lips turned up at the corners in a mysterious smile, the ample nose, the downcast eyes, is soft and receptive. On the towers it looks outward from the four sides, but in truth the gaze is inward. This image appears on architecture and cult statues throughout the empire, the touchstone of the time.

SLIDE 13 Buddha on Mucilinda
Gray sandstone
Baphoun period, late 10th century
Khmer H. 29½" 69 S8

The central image of the Bayon in its early phase was a large figure of the Buddha entitled the Buddharaja (Buddha who is king), seated on a coiled serpent whose hood with seven heads rises up behind and over the Buddha protectively. This was not a new kind of Buddha image, but one that Jayavarman used extensively to propagate his new royal religion. This sculpture from the late 10th century is an early example of this image. It represents an event in the Buddha's life at the time of his

enlightenment. While the Buddha was meditating, the demon ruler Mara sent a great storm to break his concentration so he would not achieve enlightenment. The serpent king Mucilinda saw this and quietly came to the Buddha's aid. He coiled himself beneath the Buddha to lift him out of the flood waters and spread his hood over his head to protect him from the rain. Although the story was occasionally represented in India, it became the favorite Buddha image of the Khmer. Perhaps they liked it best because for them the Naga is so important.

This Buddha sits on the coiled body of the Naga with his hands in his lap in the gesture (*mudra*) of meditation. The relaxed posture and soft features, typical of 12-13th century sculpture, are present here but are due, in part, to the worn quality of the image. The perkiness in the face and the arrangement of the Naga's heads and coils suggest an earlier period. His hair is pulled up in a conical topknot; he wears no crown or jewels. Traces of gold indicate that he was once gilded.

SLIDE 14 Jayarajadevi as Prajnaparamita
Sandstone
Bayon period, 12-13th century
Khmer H. 37 3/4" 71 S7

A triad of Buddhist gods was very frequently represented in the early Bayon period. In this arrangement Buddha on Mucilinda is in the center, Lokeshvara is on the left, and Prajnaparamita on the right. This is an image of Prajnaparamita. She is the Buddhist goddess of wisdom and can be identified by the figure of a Buddha in her headdress.

It seems that Jayavarman's wife was a very learned and pious woman; she may even have been responsible for his adopting the Buddhist faith. Sadly, she died young. Her sister had many portraits made of her as Prajnaparamita. This is one of those believed to be modelled on Jayarajadevi. She has the same soft, full features as Jayavarman but unique heavy, slanted eyebrows. In typical Bayon style the body is very relaxed; gravity seems to be pulling the flesh downwards. The broad, gentle smile and downcast eyes express a meditative state. She wears no jewels and her smooth, flat sarong is decorated with a woven or embroidered design of regularly arranged flowers.

SLIDE 15 Lokeshvara
Silver-bronze
Pre-Khmer period, 8-9th century
Pra Khon Chai, Northeast Thailand
H. 37" 66 B14

Lokeshvara, the last of the Buddhist gods in the triad of Jayavarman VII, was well known in this part of the world since at least the 7th century. This Lokeshvara was found north of the Dangreek Mountains in an area that is now part of Thailand. Dating from the 8-9th century, it represents a pre-Khmer culture and style.

Cast in bronze, its forms are less chunky and solid than those of the stone images. It has graceful, slender proportions and a hint of realistic modelling, especially around the chest and knee. His face has a lively expression, in part due to the use of a contrasting metal for eyes, which makes them stand out. The lips protrude slightly under a small mustache. The tall headdress of piled-up hair is typical of sculpture of the period, both stone and bronze. The hairline appears as narrow, vertical bands which represent the hair combed back from the face and piled up in a tall, cylindrical mass of small, looped strands.

In front of this mass sits an image of a Buddha, Lokeshvara's spiritual father. In his delicate hands he holds a bottle of holy water and a small, thin book of sacred writings. By all these attributes we know him to be Lokeshvara, Lord of the World, the preferred form of the merciful Bodhisattva, Avalokiteshvara.

SLIDE 16 Flying *Apsara*
Sandstone
Mi Son style 10th century
Champa H. 19" 70 S9

This flying heavenly being, known by its Indian name *apsara*, once decorated the wall of a temple in Champa, an eastern neighbor of Cambodia. As a heavenly being she moves through the air easily without need of wings. Her legs are bent in a running pose, a little awkwardly in order to fit into a narrow space. The rubbery legs and arms are typical of Cham art with its heavy exuberance. The *apsara*, dressed in a pleated skirt and adorned with a high crown and jewels, offers a sweet smelling lotus to the god enshrined in the temple.

SLIDE 17 Personal Altar with Avalokiteshvara and Vasudhara
Silver and bronze
10th century
Java H. 4 3/4" 886 B1

On this small personal altar two Buddhist gods sit on lotus pedestals with separate flaming halos behind them. Avalokiteshvara, seated on the left, holds a lotus in one of his hands, while the other reaches forward in the gift-bestowing *mudra*. In his crown is the tiny image of the Buddha, which identifies him as Avalokiteshvara. The goddess Vasudhara also has one hand in the gift-bestowing *mudra*; in the other she holds a stalk of rice. She is a goddess of plenty and was devoutly worshipped in Indonesia, a rice-growing culture.

The use of silver and bronze together is rare and the quality of the craftsmanship is very high. The facial features and jewels are carefully delineated, even on this small scale. The bee-stung lower lip, the heavily drooping eyelids, and the long torsos bedecked with jewels are features of Javanese style, ultimately derived from India.

Personal altars, like this one, traveled from one country to another. They are small and easily carried on a trip or a move to another country, and so helped spread both religious knowledge, as well as the artistic styles of images, from one country to another.

SLIDE 18 Seated Buddha
Bronze
Ayutthaya period, mixed style, 16th century
Northern Thailand H. 26½" 60 S150+

This bronze image of a Buddha seated in meditation is typical of the sculpture produced in Thailand for a form of Buddhism called Theravada. Theravada Buddhism emphasized the experience and teaching of the historical Buddha, the Enlightened One, rejecting the notions of a proliferation of Buddhas and Bodhisattvas. The art, therefore, emphasizes the important religious events in the life of the historical Buddha and is created to remind us of his teachings. The story of his birth, his struggle for enlightenment, and what he did or how he taught throughout his long life, the Great Events, were all suitable for illustration.

The two Great Events which were illustrated the most in Thailand were the moment during his meditation when he became enlightened; and the Buddha walking, bringing his teachings to the world. This image illustrates the first event. The Buddha sits in meditation in

bhumisparsa, or earth-touching, *mudra*. His left hand is in his lap, palm up, and his right is on his right knee with the fingers pointing to the earth. This represents the moment when the Buddha finally subdued the demons who were trying to distract him from his meditation. He is calling on Mother Earth to bear witness that he lived a holy life during many previous lifetimes and now is qualified to become enlightened.

The liquid quality of the molten bronze was exploited by the Thai artists who created long, sinuous forms and continuous, smooth surfaces. Curving lines and oval shapes, found in the edge of the garment, the arched brows, curved ears, and the shape of the head, are preferred. They are very different from the squarish shapes and straight lines found in Khmer stone sculpture.

But it is not material alone which determined the difference. While Khmer sculpture is formal, regal, and aloof, as was appropriate for images made of and for the god-like kings, the Buddhas of Thailand take their forms from the poetical Buddhist texts which describe the image of the Buddha as a composite of ideal forms in nature. Thus, this Buddha has a torso with bulging chest like that of a lion, arms and shoulders like the trunk of an elephant, a face with the chin like a lime, eyes like the petals of a lotus, and a nose hooked like a parrot's.

SLIDE 19 Walking Buddha
Bronze
Ayutthaya period, ca. 16th century
Thailand H. 25" 60 B221

Unique to Thailand are three-dimensional sculptures of the Walking Buddha. This fine, typical example illustrates an episode in the Buddha's life when, after enlightenment, he went to the Heaven of the Thirty-three Gods to preach to his mother. He descended to earth on a heavenly staircase in the company of the gods. This miraculous event is depicted in painting and relief sculpture in other countries, but only Thai artists represented it in sculpture in the round.

This bronze sculpture, which is a little over two feet tall, shows the Buddha walking forward with his weight on his right foot and his left heel lifted. His right hand is raised to the elbow with the palm facing forward in a gesture that means "fear not," while the left hangs sinuously at his side. He wears the simple monk's robe that Thai sculptors took over from India. It is composed of an undergarment much like a sarong wrapped around his hips, fastened with a cord or belt, the excess gathered in a central panel. Over this is

a shawl-like overgarment. It can cover both shoulders or only the left, again with the excess gathered into a panel which is seen dropping forward over the left shoulder. The garment is almost completely transparent, and it is only the folds, hemlines, and web-like section between the left arm and the body which indicate its presence. The Buddha is shown with long earlobes but no earrings, recalling the fact that he renounced the material life, casting aside his princely jewels. His head has the cranial protruberance or *ushnisha*, an indication of his greater wisdom; in Thailand this is topped by a flame.

The same textual description of the ideal Buddha body that applied to the previous seated image has been followed here: his heels are projecting, the footsoles are flat, and the toes of equal length; his legs are like an antelope's, his torso like a lion's, and his arms are so long he could touch his knees without bending. This figure with its lean proportions and long oval face reflects earlier styles, when this written formula was first put into form in Thailand. The face especially is more canonical than that of our seated Buddha.

SLIDE 20 Reclining Buddha
Lacquered and gilded wood with insets of tinted glass
18th century
Burma L. 62" 67 S8

It was through Burma, its western neighbor, that the Thai kingdoms were introduced to Theravada Buddhism. Theravada means "venerable, old, traditional," and it was the earliest sect of Buddhism. However, it had been overshadowed in Southeast Asia by the later Mahayanist and esoteric sects. In Burma, first in the Mon-Dvaravati kingdoms of the 6th to 10th centuries and after by the Burmese, who were described by an early Chinese traveler as "a polite and jovial people," Theravada Buddhism had been preserved and favored at the same time other religions were practiced. Many splendid monuments called *cheityas*, or "reminders," were built as acts of merit and to recall the Buddha and his doctrine. People could bring offerings and circumambulate these *cheityas* looking at the sculpture in niches and "reading" the narrative stories of the Buddha illustrated in plaques or paintings.

The *parinirvana* (final release from the cycles of life and death) of the Buddha is one of the Great Events of his life and thus illustrated in sculpture. Although the Buddha was eighty years old when he died, Burmese statues show him as a young man. The event is a joyful one for the Buddha and was meant to be seen

as a moment of promise and hope by the worshipper as well.

This image of the *parinirvana*, which was once enshrined in a temple, shows the Buddha reclining on his right side, as he should be shown, in a relaxed, naturalistic pose, his head propped up on his hand. His monk's robe with richly ornamented borders falls in loose, heavy folds over his body. This 18th-century sculpture was carved in wood and then lacquered, gilded, and inset with pieces of mirror, plus both plain and tinted glass. The color and richness, the sensuous surface, the languid forms create a very appealing image. And that is the ultimate purpose of this art, for "by causing . . . hearts to leap it provides the impulse towards heaven."

THE ARTS OF CAMBODIA AND ITS NEIGHBORS

GEOGRAPHY

Cambodia, located on the Indochina peninsula in Southeast Asia, is also known as Kampuchea; both names derive from the old name Kambuja, which was what the people of this part of the world, the Khmer, called their homeland. Cambodia's neighbors are Vietnam on the east and south, Laos on the north, and Thailand on the north and west. It has a short stretch of coastline on the Gulf of Thailand. Across the water is the Malay Peninsula, occupied by Thailand, part of Burma (whose greater land mass is west of Thailand), and Malaysia (which includes the islands of Sumatra and part of Borneo), and further south the islands of Indonesia.

Although the boundaries of the various nations have changed over the centuries, what remains constant is the geographical divisions of the land itself. The land mass of Indochina can be seen as a large fan of river valleys opening out in widening deltas between mountain ridges formed where the mountain mass of South China butts up against the Himalayas. From east to west the rivers arising in these mountains are the Red River, the Mekong, the Menam (or Chao Phraya), the Salween, the Irrawaddy, and their numerous tributaries. These form many small, steep river valleys in the highlands, whose rivers flow into ever-widening, but always distinct, flood plains. Hanging by the thread of the Isthmus of Kra, the Malay Peninsula extends into the sea below Burma and Thailand, pointing to the cluster of islands, large and small, in the eastern Indian Ocean. The land has an abundance of natural resources. Flora, fauna, and mineral wealth vary but little between one area and another. The islands are rich in spices; the mainland in timber and gemstones. The northern coast of the Malay Peninsula was once known as "the gold coast."

THE PEOPLE

In these disparate regions several distinct cultures and nations arose. Because of the patterns of migration into the area, primarily north to south over the millenia of human existence, the people differ racially, linguistically, and culturally.

The earliest peoples with whom we are concerned were the Mon and the Khmer. These closely related groups are characterized by dark skin, generous features, and curly hair. By the early historical period they had migrated south from the mainland of Asia and had settled in southern Burma and along the coasts of the Bay of Bengal and the Gulf of Thailand. Their kingdom was known

BEST COPY AVAILABLE

in India as the Dvaravati, and today the culture generally is referred to as Mon-Dvaravati. Further east, along the gulf coast and inland in southern Indochina, they existed together with the Khmer, whose homeland was in the inner highlands. This Mon-Khmer culture eventually became the kingdom of Funan under the influence of Indian civilization. Closely related were the Chams, who lived in the coastal areas and river valleys of the middle latitudes of Vietnam; and the Indonesians from the islands in the eastern Indian Ocean.

Later migrations from southeastern China resulted in the Annamese and Dai Viet of Vietnam, and the Laotian, Thai, and Shan populations of Laos, Thailand, and Burma. These groups all speak the tonal languages of southern China. Two separate waves of migration from the Tibetan Plateau brought the Pyus and later the Burmese into Burma, both using Tibeto-Burman languages. Chinese colonists were a major factor in the population of Vietnam, while Indians mingled with the populations of Cambodia, Malaysia, and Indonesia.

These different regions with their distinctive cultures experienced some overland communication and warfare between them, but their limited contact was primarily by sea. More unifying than any neighbor-to-neighbor sharing of ideas was the simultaneous influence on each area by India. With the exception of northern Vietnam, which was more heavily influenced by China, these countries are often called the Indianized states of Southeast Asia.

From the first centuries of the Christian era trading ships carried exotic cargo from one part of this area to another. The earliest routes were connected to trade with Rome and Alexandria. Pliny's *Natural History* mentions cinnamon as the product traveling west, while objects of glass and bronze, clothing, and jewelry were sent to the east.

> The cargo is carried across the vast sea on rudderless rafts, without oars to propel them or any other kind of navigational aid. Alone at the helm is a man and his courage. He is sent out to sea in winter, . . . when the winds from the East blow more strongly, carrying him in a direct line from gulf to gulf. [1]

But the most continuous shipping was carried on by the Indian traders en route to China, resting and picking up goods in the Southeast Asian harbors along the way.

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[1] Pliny, *Natural History* (XIII: 87-88), as quoted in Mazzeo and Antonini, *Ancient Cambodia*, p. 18.

An item in a Chinese dynastic history states that

> . . . some of the goods on which China depended were brought in from Tonkin. The merchants had sailed on the waves of the sea, following the wind and travelling from far-off places all the way to China. There are chains and chains of mountains. There are numerous tribes with different oddly-sounding names. Precious things come from the mountains and the sea along this route. This is merchandise such as the horns of rhinoceros or the feathers of kingfishers, and such rarities as serpent or pearls. There are thousands of varieties and all are ardently desired by the king. And so it is that the ships come and go in a steady stream, carrying merchants and ambassadors. [2]

The monsoons were a major factor in trade and the social, economic, and cultural development of these nations. Bee-like, the traders who learned to ride the seasonal monsoon winds cross-pollinated the small flowers of civilization along the coasts, helping to bring them to fruition. The winter monsoon winds blow north-east to south-west, while in the summer the wind direction is reversed.

Monsoons produce a weather pattern characterized by periods of heavy winds and torrential rains alternating with periods of dryness. Political entities arose to control the flooding and provide irrigation in the dry season. A strong central authority was necessary to mobilize and organize the manpower necessary to build and maintain vast systems of dams, dikes, and irrigation canals.

HISTORY: PRE-ANGKOR

FUNAN

The first of these political entities to arise in Southeast Asia in the first century A.D. was the Kingdom of Funan, occupying the tip of Indochina and the Mekong Delta. The name Funan, which we know from Chinese histories, is probably a transliteration of the word Phnom, meaning "mountain" in all the Mon-Khmer dialects, indicating the importance of mountains in their social and religious life.

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[2] *Liu-sung shu*, ch. 97, as quoted in Mazzeo and Antonini, op.cit., p. 18.

A number of factors came together enabling strong leadership to arise. As recorded in myth, the dynasty was begun with the marriage of an Indian Brahmin named Kaundinya (a northwest Indian clan name) to a Naga, or serpent, princess. Nagas were the divine rulers and protectors of the land.

The myth seems to document the marriage of a foreigner, an Indian, with the daughter of a local chieftain, bringing together the native traditions and the imported culture of India's advanced civilization. The story relates how the Naga king drank all the waters of the swampy lowlands to give the couple land on which to build their kingdom. Could this refer to the vast system of canals, whose traces are still visible from the air, which drained excess water from the land and prevented the incursion of salt water in the dry season? The Indians were well practiced in the technology of water control and so perhaps were instructive in the building of this system.

The canal system, which may have been built with the aid of colonists, was also an important factor in attracting trade and colonies. Ships could land on the sheltered east coast of Cambodia, and using the canals, sail inland to join the Bassac River and down it to the South China Sea, avoiding the dangerous journey around Cape Ca Mau. Colonies sprang up to protect and replenish the ships and also procure the region's precious products popular in China.

There was no mass migration from India nor desire on India's part for political control. Colonists, who intermingled with the native population, brought with them their language and literature, their religion, and their political and technological expertise. The local population of Mon-Khmer people learned to use and write Sanskrit, and to transcribe their language in the South Indian script brought by the colonists. They followed both the Buddhist and Hindu religions which were introduced and adopted the Indian notions of kingship and the state.

RELIGION AND THE STATE

Brahmanism, the Vedic-based precursor of Hinduism and Buddhism, was not only a spiritual teaching and a practice of sacred daily and calendric rituals, but it was also the foundation of Indian kingship. Indra, king of the gods, appointed by the most high god, Prajapati, was the model for the king on earth. As Indra ruled the universe from his home on the summit of Mt. Meru, the sacred mountain which was the axis of the universe, so the kings on earth saw their citadel or palaces as *axis mundi* (the axis of the world) and themselves as the rulers of the universe. The pattern was adopted by Hindu

kings and adapted by the Buddhists. In Funan the kings established their capitals near a mountain, which they saw as Mt. Meru, and on which they built shrines to the god who sanctified their reign. They called themselves "Kings of the Mountain" (in Sanskrit, *Shailarajas*).

The Hinduized kingdom of Funan with its origin in the southern tip of the peninsula expanded to control the lower Mekong Valley, the coastal region along the Gulf of Thailand, and the upper Malay Peninsula. By the third century the Funanese king was sending ambassadors to the courts of China and India. Buddhism was also practiced and preached in Funan. Images of the Buddha, made in precious materials, were sent to China; two Funanese monks, well versed in Sanskrit, went there to translate texts into Chinese.

ART

There are only a few fragments of art from the earliest period up to the fifth century. At this time the capital was in the lowland region around Ba Phnom where stone was not readily available and where other materials have perished. The few examples indicate a heavy reliance on Indian models. The fragments of Buddha images in wood and bronze have the rounded faces, snail curl hair, and pouty lower lips of the Gupta period. From the later period, the fifth and sixth centuries, when the capital was at Phnom Da, further north and in hillier country, there is more stone sculpture. The images are both Buddhist and Hindu. The figures are carved in the round with carefully finished backs and deep side surfaces. However, they are conceived as frontal and essentially symmetrical images, with a hint of the Indian triple bend pose (or *tribhanga*). Some exhibit tentative exploration of musculature and bone structure, which is not Indian. They reflect the solidly backed icons (stele) of India, but with the background cut away, except for an occasional horseshoe arch which supports the arms and bolsters the legs. The heads of the Hindu gods Vishnu and Shiva are surmounted by a cylindrical mitre (or piled-up hair), whose strands and loops are only shallowly cut. The faces have almond eyes, curved brows, and full lips.

Figs.1,2

Fig. 3

HISTORY: CHEN-LA

Chen-la (known by its Chinese name, thanks to the careful preservation of Chinese historical records) was the first true Khmer kingdom. It arose in the middle reaches of the Mekong and along the Mun Rivers. As the kingdom's domination spread, the borders moved south

along the Mekong River and gradually absorbed Funan. Although racially connected, these inland Khmer were more homogeneous than the mixed population of the lowlands. They were farmers and warriors who believed in conquering and enslaving their neighbors. They had no interest in the sea; their capitals were always north of Phnom Phen. The Funanese, on the other hand, were cosmopolitan, commercial, sea-oriented traders. They had absorbed Indian civilization and created a stable and prosperous state.

For some time previous to its conquest of Funan, Chen-la had probably been a vassal state of the former with ever-increasing contact. By the mid-sixth century the king of Chen-la appears to have been a member of the Funan royal house who married a Chen-la princess. Shortly thereafter he declared himself free of Funan and sought to conquer his old homeland. The effort was completed by his successor and recorded in a seventh-century inscription, the earliest in the Khmer language which has survived. The capital was moved south to Sambor Prei Kuk by the third king in this sequence. Anarchy soon set in, and by the late seventh century the kingdom was divided into a number of separate states.

The art style of the Funan period continues into the Chen-la period (6th-9th centuries), gradually becoming more static and iconic. The surfaces are smooth and continuous with less emphasis on convex and concave areas. At the same time there is greater differentiation between parts: head, torso, hips, legs. The faces take on the full Khmer characteristic of almond eyes, full nose, and everted lips. They are strong and impassive, attractive but not seductive. Some male figures have an incised mustache, a kingly feature of the art of North India, but here perhaps an expression of local custom rather than a reflection of artistic influence. The art of this period is known as Sambor style, after the site of the Chen-la capital. Fig. 5

A local style, related to that of the central state is found at Prah Kon Chai, north of the Dangreek Mountains, near the homeland of the Chen-la. Buddhist images made of bronze, dating from the 6th-9th centuries, have slender proportions, full-featured faces, and headdresses of piled-up hair. In the earlier examples an interest in the musculature of the body is expressed in sharp planes. The images depict both Theravada and Mahayana deities. (Slide 15)

HISTORY: THE FOUNDATIONS OF ANGKOR CIVILIZATION

At the time of the rise of Chen-la, the kingdom of Funan was disintegrating. In Cambodia it was replaced by a Khmer dynasty; in Sumatra and the Malay Peninsula it gave way to the Shrivijaya dynasty, and in Java to the Sailendras. Like the rulers of Chen-la, the Javanese

claimed direct descent and legitimacy from the Funan kings, as the name Sailendra, "King of the Mountain," implies. The two island kingdoms, especially Java, besides solidifying their power and building monuments at home, set out in ships to trade, plunder, and harrass coastal Indochina. Actually, Shrivijaya did its "pirating" at home since it was in control of the Straits of Sunda and Malacca through which passed the merchant ships sailing from China to India with the northeast monsoon. Both the Chams of Vietnam and the Chen-la Khmer were affected. Although their dynasties were weakened, their cultures were enriched by the introduction of Javanese interpretations of the ideas and artistic styles of India.

Some time in the second half of the eighth century, the Javanese expeditions against the contentious Chen-la kingdoms appear to have resulted in Java's political control over at least one faction of the ruling Khmer, followed by the migration or capture and transport of some members of the ruling house to Java. For at the beginning of the ninth century the founder of the Angkor kingdom, King Jayavarman II (r. 802-850), returned to Cambodia from Java, set about reuniting the country, and in 802 established himself as "King of the World," declaring his country independent of Java.

The consecration ceremony enacted in a temple on Mt. Kulen was pivotal in Khmer history. It established the supreme authority of the king. The ceremony and symbols marked his relationship with the highest god, "the God who is King," the *devaraja*, from whom he derived this authority. For the next six centuries the kingdom, which expanded into an empire with vassal kingdoms, was practically invulnerable to division by succession disputes. The royal line might shift, but the unity of the kingdom did not dissolve.

We do not know exactly what happened on Mt. Kulen nor how it is to be interpreted. The principal source of information is an inscription composed by a Brahmin priest in 1050, two hundred years after the event. Here we read about the king returning from Java and declaring Kambuja free of Java's political control; about his appointment of a Brahmin priest and a Tantric adept to perform the proper and magical rites to declare him Universal Ruler; and about their ceremonies on Mt. Kulen, involving the sacred *linga* and *devaraja* cults. The *linga* cult had been known and practiced earlier, with the first record of it being found in a Cham inscription of 400 A.D., and then in the inscriptions of the Chen-la kings. This inscription is, however, the first mention of the *devaraja* cult, and it is still not fully understood. Although in the past many scholars and general writers have interpreted it to mean that the king was considered to be god, it is now believed that the term should be translated "the God who is King" from whom the earthly

king derives his authority. The king "communicated" through rituals with the realm of the gods. The gods in turn protected and sanctified his legitimacy and reign. The king was not considered to be a god in his lifetime.

However, another facet of Khmer belief should be noted here; namely, the apotheosis of the king and his family after their deaths. Perhaps reflecting Chinese beliefs and practice, and further related to ancient Khmer burial practices and spirit beliefs, it was important that the king join the world of the gods at his death. In this way he gained a form of immortality so that his "life force" would be available to his heirs and successors, and thus contributing to the continued prosperity of the kingdom. Temples built for the king's ancestors thereby served the double purpose of honoring the spirits of the ancestors and ensuring the availability of their "life force" in the empire. Likewise, the king's own temple/mountain (see below) housed his patron god in his lifetime and his divinized form after death. (Slides 2, 3, 12, 13, 14)

There are not many material remains from the reign of Jayavarman II, but the fragments of decorated architecture on Mt. Kulen reveal the influence of both Cham and Javanese art, Cham in the architecture and Javanese in the decorative elements and style. During the period of disunity the Chams had infiltrated the region of Sambor, and Jayavarman may have brought artists back with him from Java. The few cult images that remain show a reliance on Chen-la period sculpture with the figures demonstrating more physical presence.

HISTORY: EARLY ANGKOR

The two kings who followed Jayavarman II remained in Hariharalaya (later called Rolous), the last of Jayavarman's four capitals. The second of these two kings, Indravarman I (877-889), was a forceful and politically astute ruler. He solidified Khmer power and extended the kingdom north into the Korat Plateau. He constructed the first large irrigation tank and canal system, a distinct Khmer flood control system that differed from the Indianized one found in the marshy lowlands of ancient Funan. The tank collected and stored water from the swollen rivers in the wet season for use in irrigation during the dry season.

Indravarman's second major construction project was an ancestral temple for funerary statues of Jayavarman II and of his own parents, and in 881 he erected the first terraced pyramid temple/mountain, the Bakong, to enshrine the royal *linga*. Although a Khmer king might build many different temples, the most important one was always the temple/mountain, the symbolic center of

the universe, the axis of the world. During the king's life this represented the center of the kingdom and at his death became his funerary temple. Verses from a stele at the ancestral temple capture the flavor of this mighty king:

> V. The right arm of this prince [Indravarman], long and round, terrible in battle when it brought its vibrant sword down on the heads of the enemies, vanquisher of the kings of all the cardinal points, invincible.[3]

Like all temple-mountains the Bakong is a rectangular structure composed of a series of walls enclosing a central stepped pyramid representing Mt. Meru and surmounted by a tower shrine, home of the god Shiva. It is aligned to the four cardinal directions and approached by four roads which meet at the center, the *axis mundi*, marked by the central tower and a deep well beneath. The primary entrance is on the east. The central tower enshrines the royal *linga*, symbol of Shiva's creative powers and emblem of the king's divine authority to rule. Stairs lead up to the tower at the four cardinal directions, guarded at each level by pairs of lions. (Slide 7)

Throughout the building there is a balance of vertical and horizontal elements, elegantly carved moldings, and slender columns. Niches alongside the doors and false doors contain relief sculpture of door guardians and heavenly maidens. While many wall surfaces remain unornamented, lintels (slides 6 and 9), friezes, and pediments are richly carved with figural and floral decorations. Everywhere a balance is struck. Fig. 7

Yashovarman (889-900), Indravarman's son and descendant of the old Funanese dynasties through his mother (common in Khmer dynasties) succeeded his father. His first project was a temple to his parents, which he ordered to be erected on an island in his father's great reservoir. Then he moved the capital, creating the city of Yashodapura, later known simply as Angkor ("the city"). Choosing a natural mountain, Phnom Bakheng, as the site of his temple/mountain and center of the city, he enclosed the whole within a wall two miles on a side. This temple was a more complex representation of the metaphysical concept of the world mountain, emphasizing the numerological aspect.[4]

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[3] Inscription of the Preah Ko stele (Chap. 731), as quoted in Mazzeo and Antonini, op.cit., p. 52.

[4] For instance, the 109 towers arranged around and on the five terraces can be read in different numerical groupings: the 108 around the center symbolized the lunar

Yashovarman also devoted energy and resources to public works. He constructed a tank one mile wide by four miles long (four times larger than his father's), a system of canals and moats to provide water for the city and the fields, as well as a convenient transportation and defense network within the city and its environs.

The pattern of Khmer civilization established by these two energetic kings is characterized by three features: first, it is based on a symbolic understanding of kingship and the relationship between god and king, king and his kingdom; second, it is respectful of the ancient notions of the importance of the spirit, or "life force," of the deceased; and third, it is utterly pragmatic about the importance of the king's military and economic duties.

ARCHITECTURE AND ART

STRUCTURE AND FORM

Religious structures, such as the temple/mountain and ancestral temples, were built of brick or stone. They were formal, symbolic structures meant to house the gods and represent the might and authority of the king. Even smaller, individually commissioned temples were made of stone, since they were representing the eternal nature of the gods. The wooden buildings -- the palaces and living quarters which were located within the city walls and enclosures of the temple/mountain -- have all decayed in the monsoon climate, but their general forms are preserved in the stone architecture of the temple complexes.

The rectangular quality of post and lintel structures predominate. The buildings were conceived as rectangular units with squared posts at the corners and wooden architraves, door jambs, and lintels. The walls were filled in with brick and stucco or with stone. The roofs were composed of squared timbers or stones fitted one on another in an overlapping pattern into a corbelled arch coming to a point as it spanned the hollow space. To gain the height desired for the mountain symbolism, gradually diminishing replicas of the basic form were erected above one another until the structure tapered to a rounded peak. Fig. 7

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cycle; along the direct axis of any direction one can see just thirty-three towers, symbolizing the thirty-three gods of Indra's Heaven; and twelve towers on each of the five levels equal the twelve months of the year for each year of a five-year cycle. Mazzeo and Antonini, op.cit., p.59.

In a temple complex the most important structure was the shrine tower. Built according to Indian ideas, the holy of holies was conceived as a grotto in a mountain. It was, therefore, small, just enough space to house the icon and accomodate only a few people at a time for the ritual worship. Even the most complex and grand temples of the later period were based on the central unit of the shrine tower. It was raised high on a platform, approached by impressive causeways and staircases or accompanied by numerous similar shrines, linked together by galleries and surmounted by many-tiered roofs (slide 5) or multi-faced towers (slide 12), but it remained always the small, dark cella housing the cult images. Explorations of balance and harmony, as well as the search for the ideal metaphysical expression, led to a series of satisfying and imposing buildings. Specifically, we see the shrine tower become elevated from a single structure on a mountain site in Funan to the crowning glory of the complex, man-made temple/mountains of Angkor Wat and the Bayon. (Slide 4)

Comparing the ground plans of the ninth-century temple/mountains, the Bakong and Bakheng, with those of the twelfth and thirteenth centuries, Angkor Wat and the Bayon, we can see the movement from the concentrated focus of the early examples to the subtle layering and studied spatial relationships of the later ones. Figs. 6,8, 10,11

After crossing the wide moat of Angkor Wat to the first of its enclosing walls, one confronts a large, three-towered gateway which anticipates the silhouette of the five-towered peak of the temple/mountain. The length of the approach is over two times the width of the western facade, the optimum distance to view the complex in proper perspective. Within this first wall the temple complex is set back, east of center. Passing through the second, now destroyed, enclosing wall, the walkway opens onto a broad cruciform platform which is repeated, roofed and enclosed between galleries, inside the gateway of the sanctuary proper. (Slide 4) Repetition with variation is at the heart of traditional Khmer architecture. Repeated tower forms leading the eye up, and horizontal walls, galleries, and platforms repeatedly blocking this flow have the visual and psychological effect of inspiring and metering the movement toward the temple sanctuary, the godhead itself. Art historians have discovered that this temple represents the numerical construct of Khmer cosmology, including a correlation between the measurements of the distances and the conceptions of cosmological time. The building, and perhaps society itself, had become more horizontal and complex.

At the Bayon the nature of the central shrine itself was altered, enlarged to a circular form with radiating chapels in a bold departure from the traditional rectilinear scheme, thus reflecting a totally new and complex

religious concept. There are subordinate shrines of various sizes, arranged in a staggered pattern, contributing to the overall design, which can be thought of as a lotus flower in stone. Individually, these shrines broke with the centuries-old traditional form. The cella is surmounted by a four-sided tower bearing huge faces radiating the god's energy to the four corners of the nation and the universe. (Slide 12)

DECORATION

Decoration was focused on the solid structures around the doorways -- door jambs, lintels, and pediments -- spilling out to wall niches, tympana, moldings, and roof ornaments. There had probably been a long tradition of wood carving preceding the introduction of stone building, for the earliest fragments of architectural ornament from Funan exhibit a refined carving skill.

Lintels were the early glory of temples, sporting deeply carved designs of garlands and jewels hanging from ornate beams which terminate in the mouths of gaping mythological beasts. Images of gods in medallions punctuate the decoration. Lintels continued to be important throughout the Angkor period. Marking the threshold between the outer world and the sacred realm, the lintels were decorated with themes which were symbolic. These ranged from the protective "face of glory" amidst rich foliage and tiny divinities (slide 8) to scenes of heavenly beings, the courts of paradise (slide 6), and episodes from sacred stories (slide 9). Fig. 12

Nothing is casual or accidental in the decoration of the temple complex. The images of guardian figures are, of course, there for the symbolic protection of the sanctuary. *Apsaras* and *devatas* (heavenly nymphs and divine maidens) not only enhance the beauty of the temple but are meant to transform it into the abode of the gods. The ever-present Naga (slide 1) also symbolizes protection and, when used as a railing alongside the causeways over the moats, represents the rainbow bridge joining heaven and earth. The genius of the Khmer architect was to bring the symbolic decorative elements off the flat walls of the buildings into a sculptural form with a spatial function. Not only Nagas, but Garudas, lions (slide 7), and elephants also find their places as three-dimensional guardians and vertical accents along the horizontal planes.

Few major changes were made in the form and structure of temple/mountains after their ninth-century inception. There were variations in the number of terraces and shrines, elaboration of the approaches, and additional gateway and corner towers. However, one development originating in the tenth century was fully exploited

in later monuments. This was the addition of cloisters and galleries connecting the various towers, thereby creating a protected wall and a continuous surface ideal for illustrative murals.

Originally, murals may have been painted. There are some fragments of illustrative, low-relief panels on some temples, but it is not until Angkor Wat that large scale, long, continuous compositions were created. Iconographically, the murals share some of the themes from the myths of the Indian gods which are found on lintels and pediments. Here and at Bayon we also find themes of the king in his palace, on parade (slide 11), or in battle. At the Bayon, lower foreground scenes depict the common people engaged in daily activities, while a battle rages above (that is, behind) them. The mural carving is shallower than that on other architectural reliefs; the forms are subtly modelled and smoothly polished with indications of painted backgrounds at Angkor Wat. They are more angular or silhouette-like on the Bayon. (Slide 11) These murals, marvelous in their own right, testify to the rich painting tradition that must have existed. As far as composition goes, there is overlapping but no attempt at creating space through perspective. Pose, gesture, and careful detail are emphasized to tell a story that is more didactic than empathetic.

The decoration we see today is only part of what existed at the time the buildings were in use. Chou Ta-kuan, an envoy to China from the Mongol court in the late thirteenth century, has described Angkor Thom and the Bayon:

> A golden tower marks the centre of the kingdom. It is flanked by more than twenty stone towers and many hundred stone houses. A bridge of gold stretches from the East gate; two golden lions have been erected left and right of the bridge, and eight golden Buddhas stand below the stone galleries.[5]

In another section he mentions the use of Chinese silk brocade on the ceilings and walls, and silk curtains at the palace windows. We see the latter carved in stone on the Bayon murals. Fig. 13

The enormous amount of metalwork decoration is also noted in the traveler's description and on the murals. Palanquin fittings, gold and silver service, and jewelry

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[5] P. Pelliot, *Memoire sur les coutumes de Cambodge de Tcheou Ta-kouan*, A. Maissonneuve, Paris, 1951, quoted in John Audric, *Angkor and the Khmer Empire*, Robert Hale and Co., London, 1972, p. 81.

are all recorded. In a few artefacts from daily life, such as the knife with its decorative bronze handle (slide 10), we have evidence of the bronze casters' art. They made models of the piece which was then encased in clay and cast with molten bronze in the *cire perdu* process.

CULT IMAGES

The state religion of the Khmer has been called a personality cult, implying that the personalities of the king and the royal family were more important than the more abstract nature of the gods. There are portraits of members of the royal family as gods of the Hindu and later Buddhist pantheons and also images meant to represent the deity itself. The faces of the gods are not as abstractly formulated as those on Indian sculpture but are derived from local facial types. They may even be based on the facial features of the current king but generalized into a type and style for the period.

As we have seen in the sculpture from Funan and Chen-la, Khmer statues are formal, frontal, awe-inspiring cult images. They project just enough empathy to attract devotion, but their abstraction and simplification keep us disengaged and able to see the timeless impersonal truth beyond the veil of illusion. Figs.3-6

The cult images reflect the current king's view of himself and the role of kingship. There does not appear to be an evolution in the images from natural to abstract or vice versa, but rather a series of different styles based on the self-image of the king. The few remains from Phnom Kulen show a robust physicality, while Yashovarman's Shiva and wives from the Bakong are stiffer and more formalized.

In the tenth century, sculpture exhibits a particularly imposing and awesome style. (Slide 3) The faces are wide with precise features. The brow is straight, the jaw angular, and the mouth rather thin-lipped and taut, with only a hint of a smile. Heads are crowned with flaring diadems and sometimes elaborate tiaras. The high polish on some, like the museum's Vishnu, adds to the sense of clarity and presence evoked in these images. Female figures are rather severe in appearance, having the same strong features as the males.

In contrast to the hieratic, aloof, tenth-century style, the style of the mid-eleventh century is more naturalistic and approachable. The faces exhibit more deeply carved hollows around the eyes and in the cheeks. The sweetness of the slightly earlier Banteay Srei relief sculpture is combined with a greater toughness derived from a squarish chin and slightly curving, horizontal browline. The lips do not smile but express a gentle calmness as the corners tuck into the cheeks. (Slide 2)

There are a few remains from the mid-to-late eleventh century attesting to an accomplished tradition of large bronze sculpture. The most extraordinary is the upper half of a hollow, reclining image of Vishnu which is over two times life size. Its head has depressions for eyebrows, eyes, and mustache to receive inlays in a contrasting material, recalling the technique of the smaller 8th-9th century bronze Lokeshvara from Pra Khon Chai. (Slide 14)

The cult images thus far have all represented Hindu deities, but Buddhism was also being practiced in Khmer society, as a few inscriptions, temples, and images attest. The image of the Buddha that was a favorite with the Khmer illustrates the story of how the serpent king Mucilinda protected the Buddha during the last stages of his enlightenment from the deluge of a monsoon, which threatened to disrupt the Buddha's concentration. The image shows the Buddha seated in meditation on Mucilinda's coiled body under the protection of his seven-headed hood. (Slide 13) Occasionally represented before the twelfth century, in the reign of Jayavarman VII (1180-1220) it became ubiquitous. It was the type chosen by this Buddhist king to represent the *devaraja*, which he consequently called the Buddharaja.

Buddha on Mucilinda was also represented as part of a Buddhist triad, the other two figures of which were Lokeshvara and Prajnaparamita. The inclusion of the female deity of wisdom, Prajnaparamita, indicates that Jayavarman was following a form of esoteric Mahayana Buddhism at this time. He associated his beloved and pious wife, Jayarajadevi, with Prajnaparmita, and after her untimely death he and her sister, whom he subsequently married, had many statues of her made as Prajnaparamita and distributed around the nation. (Slide 14) These sculptured deities from the 12th-13th centuries exhibit a calm softness. The faces have broad foreheads and soft cheeks; the eyes are usually downcast; the nose is wide; and the full lips turn up at the corners in a compassionate smile. This smile, which also graces the faces of the towers of the Bayon, the city gates of Angkor Thom, and many other buildings constructed by Jayavarman, is sometimes called the "smile of Angkor."

Lokeshvara, the third of the triad, predates the other two in Khmer imagery. Stone and bronze Chen-la images and those from Pra Khon Chai (slide 15) attest to the early popularity of this Mahayana Bodhisattva. The Bodhisattvas were conceived of as kings or princes, the most likely of reincarnated beings to have advanced to the stage of possible enlightenment. They were usually represented crowned and wearing silk scarves and heavy jewelry, the princely garb of India. Buddhist kings had found it more appropriate to rule as Lokeshvara, "Lord of the World," than as the Buddha, who had renounced

the material world. The faces on the towers at the Bayon can be thought to represent Lokeshvara looking out and radiating compassion and protection to all corners of the universe.

FOREIGN RELATIONS

At its greatest extent the Khmer empire included southwestern Indochina and the coastal areas of the Gulf of Thailand; part of the Malay Peninsula; southern Thailand; and Burma. It had dominion over Champa to its east and was extended northwards through the Korat Plateau and westward into central Thailand. This was in the twelfth century under King Suryavarman II, builder of Angkor Wat. The empire acquired dominion over other kingdoms through warfare, forcing these kingdoms to become vassal states required to contribute goods and services to the empire. Much of the conquered population was enslaved.

New developments in Indian religions and culture continued to affect Cambodia. Some were introduced through Java and Malaysia, which, lying on the most frequented trade routes, were often the intermediaries in the transmission of these current ideas from India. Small personal objects, such as the portable shrine (slide 17), conveyed visual expression of new religious concepts.

The wars with the Chams were frequent and spread out over most of the history of both countries. Champa, like Cambodia, was an Indianized state. In their capital at Mi Son, near Hue, the Chams built both Hindu and Buddhist temples. (Slide 16) Their art and architecture were an early influence on that of Cambodia in the periods of Chen-la and early Angkor. In the twelfth century major hostilities broke out, and under Suryavarman II the Khmer invaded Champa and made it a vassal state in 1145. Overextension of empire and a succession dispute made Cambodia vulnerable after the death of Suryavarman II. In 1177 the Chams, boldly sailing up the Mekong and Tonle Sap, attacked and defeated the Khmer in a great naval battle recorded on the murals of the Bayon. They are shown wearing strange, inverted, flower-like helmets and a costume which might represent armor. They sacked the city of Angkor and for several years exercised dominion over the Khmer. However, by 1180 Jayavarman VII had amassed an army from his stronghold in the north with which he drove the Chams from the country and in 1203 made Champa a province of Cambodia.

The Thai, who had migrated from southeastern China in the sixth and seventh centuries into the north central plains of Thailand (called Syam in Khmer inscriptions), organized and developed into prosperous states in the

following centuries. The first Thai state, Sukhothai, officially came into being in 1257 with the expulsion of the Khmer from the region. Under the influence of their western neighbor, Burma, they had become Theravada Buddhists, and their art, springing from Indian inspiration, shows no Khmer characteristics. (Slides 18, 19, and 20)

The kingdom of Ayyuthaya, which was further south and more heavily colonized by the Khmer, gained ascendancy in the area in the mid-fourteenth century. In 1350 it drove the Khmer out of Lopburi and consolidated its hold on all of Thailand except the far north. In 1353 it successfully attacked Cambodia, diminishing its power but not destroying it completely until 1431. The kingdom of Ayutthaya preserved many Khmer characteristics in its policies and art. Theravada Buddhism was the state religion and this sect's predominance spread into Cambodia.

After the death of Jayavarman no new temples were built. Although relatively minor kings continued to reign, much of the pomp and ceremony of the court continued, as recorded by Chou Ta-kuan. The later kings were not able to command the same degree of labor and military service from the population. Irrigation systems, ignored even in the last years of Jayavarman's reign, fell into disrepair. Although there was a return to Hinduism as the state religion, the *devaraja* cult seems to have died out. At the same time there occurred much destruction to Jayavarman's esoteric Buddhist images. Theravada Buddhism, meanwhile, gained ever greater numbers of adherents. By the time the Thai came to conquer in earnest in the fifteenth century, there was little resistance. The remnants of the court fled south, eventually settling in Phnom Pehn. The kingdom of Angkor, tottering and demoralized, disintegrated and dropped into the silence of history.

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GLOSSARY

angkor	city, town
apsara	celestial nymph or dancer
banteay	citadel, stronghold
baray	reservoir
Bodhisattva	an enlightened being who elects to postpone buddhahood until all beings gain enlightenment; a future Buddha
Brahma	the Creator, one of the gods of the Hindu trinity; usually shown with three of his four heads visible, and four hands holding a water bottle, prayer beads, a book, and the fourth in a *mudra*. His vehicle is *Hamsa*.
Buddha	The "enlightened one." The enlightened stage of the prince Siddhartha who gave up his throne for a spiritual life.
deva (i)	a god (or goddess)
devata	goddess
dvarapala	door guardian
Garuda	the vehicle of Vishnu, half man and half bird, with the beak, claws, and wings of a bird of prey.
Hamsa	the vehicle of Brahma, a goose; also symbolizes a celestial palace or chariot
Hinayana	a sect of Buddhism, (see Theravada)
Harihara	a combined form of Vishnu (*Hari*) and Shiva(*Hara)*
Indra	king of the Gods in Brahmanism
Ishvara	one of the names of Shiva; used as a suffix meaning "lord"
jaya	victory
Kambuja	ancient name of Cambodia
Khmer	the indigenous people of Cambodia
linga	the phallic symbol of Shiva's creativity
Lokeshvara	the Compassionate Bodhsattva; lit. "Lord of the World"; represents the central creative force of the universe in Mahayana Buddhism
Mahayana	"greater vehicle"; a sect of Buddhism emphasizing salvation from suffering by means of grace manifested in the Bodhisattvas
Maitreya	a Bodhisattva who will be the future Buddha
Mount Meru	sacred mountain at the center of the world; home of the gods
mudra	a symbolic hand gesture
Naga	a serpent, a hooded cobra; Nagaraja, the king of the *nagas*
Nandi	the vehicle of Shiva, a bull
Parvati	Shiva's consort; a form of the goddess Uma
phnom	mountain
prasat	tower sanctuary
preah	sacred
Prajnaparamita	goddess representing the perfection of wisdom
raja	ruler, king
Rama	an incarnation of Vishnu
Ramayana	a Hindu epic; the story of Rama and Sita
Ravana	king of the demons who captured Sita; has many heads and hands

Shiva	the Destroyer; one of the gods of the Hindu trinity; usually represented with a third eye in his forehead, crescent moon in his headress, accompanied by snakes, and holding a trident; symbolized by the *linga*
srei	woman
Sugriva	king of the monkeys, helped by and later helped Rama
Theravada	"Doctrine of the Ancients"; a sect of Buddhism which emphasizes personal salvation by following the example of the historical Buddha; called Hinayana or "lesser vehicle"by the Mahayanists
thom	large
ushnisha	protruberance on the head of the Buddha
varman	the protected; protege
Veda	sacred book of the Brahmans
Vishnu	the Protector; one of the gods of the Hindu trinity; usually represented with four hands holding a conch, a discus, a club, and a ball or seed; appears in the many forms of his different incarnations. His vehicle is *Garuda*.
Wat	compound of religious buildings; a stupa or pagoda

TEXT FIGURES

Buddha: head, sandstone
India, Gupta period 5th c.
Nat. Mus. of India New Delhi

Fig. 1

Fig. 2

Buddha: head, sandstone, H. 25 cm., c. 5th–6th c., Wat Romlok, Mus. Nat., Phnom Penh

Vishnu, sandstone, H. 1.83 m., 7th c., Tūol Dai Buon, Mus. Nat., Phnom Penh

Fig. 3

Fig. 4

Harihara: head, sandstone, H. 42 cm., 7th–8th c., Phnom Da, Mus. Nat., Phnom Penh

Harihara, sandstone, H. 1.94 m., 2nd half of the 7th c., Prāsāt Andèt, Mus. Nat., Phnom Penh

Fig.5a

Detail: Harihara (head), Prāsāt Andèt

Fig 5b

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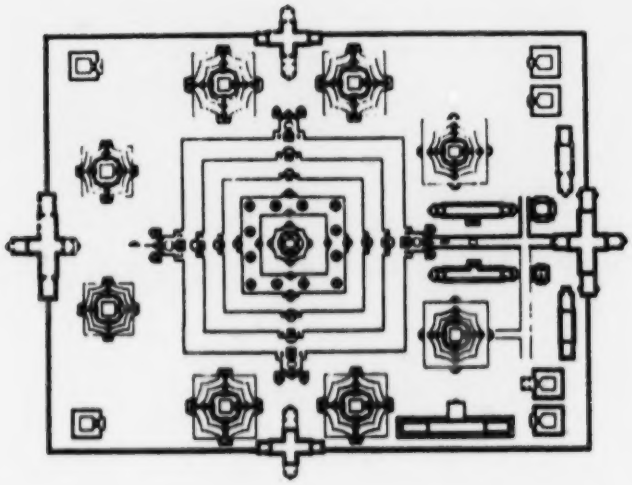
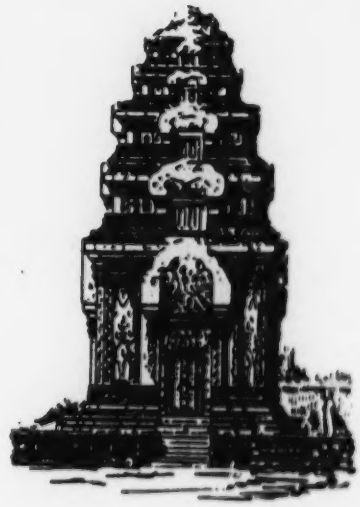


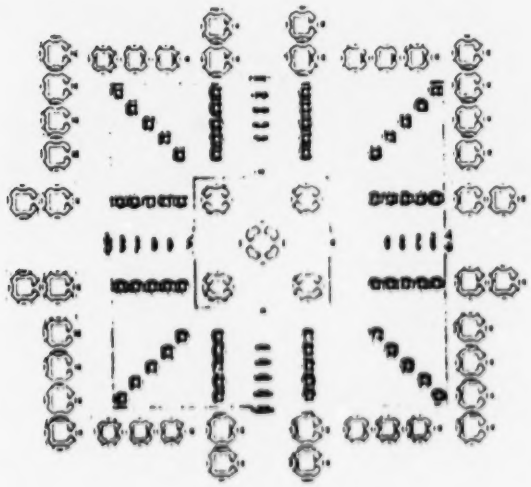
Bàkong: plan, 881 (additions dating from the 12th c.)

Fig.6



Bàkong: N. W. sanctuary, 881

Fig.7



Prāsât Phnom Bàkheng: plan, late 9th–early 10th c., Angkor

Fig. 8

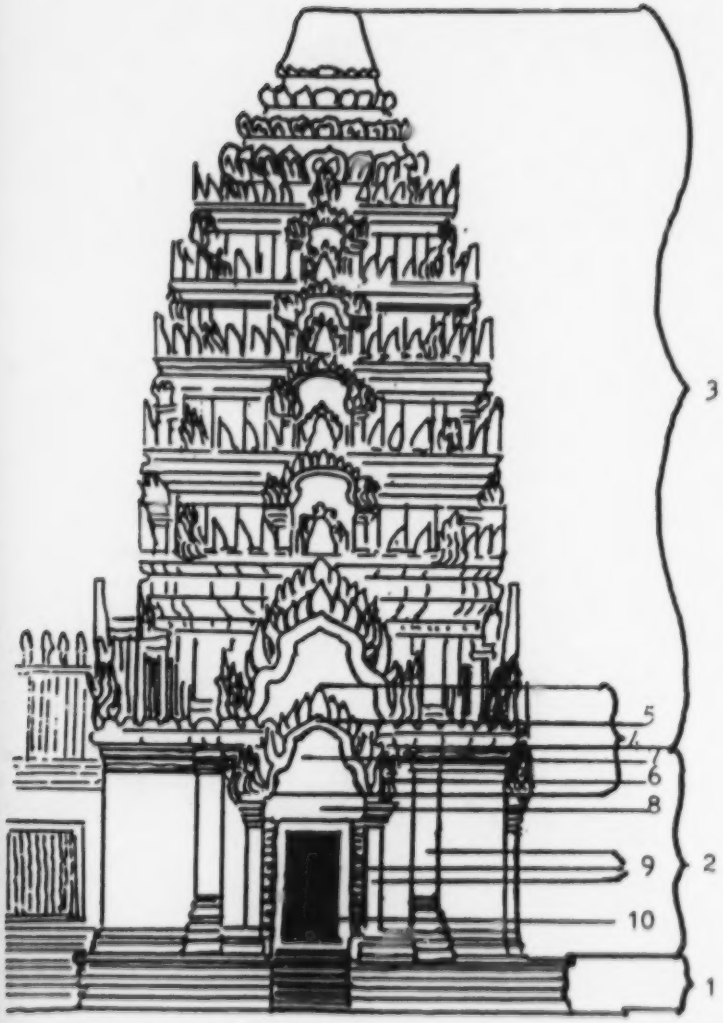


Fig. 9a Angkor Wat: west tower of the second enclosure wall, 11th-12th c.

TOWER SANCTUARIES

1. base
2. sanctuary
3. superstructure
4. pediment
5. arches
6. cornice
7. tympanum
8. lintel
9. pilaster
10. doorway or false door
11. sculpture niche

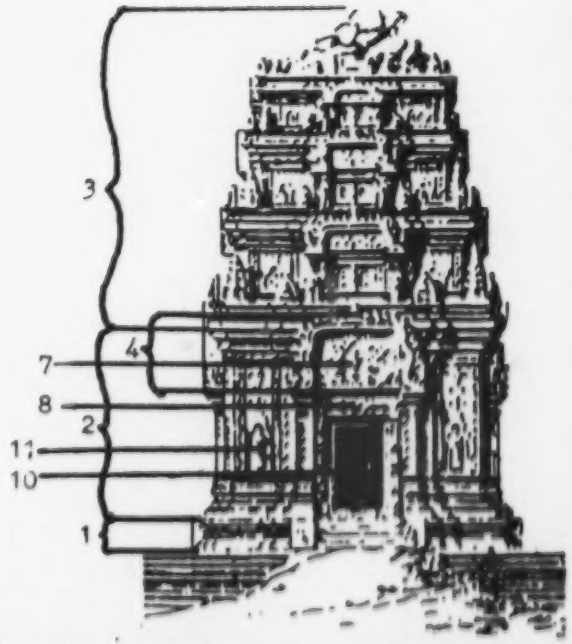


Fig. 9b Prâsât Phnom Krom: central sanctuary, sandstone, late 9th-early 10th c.

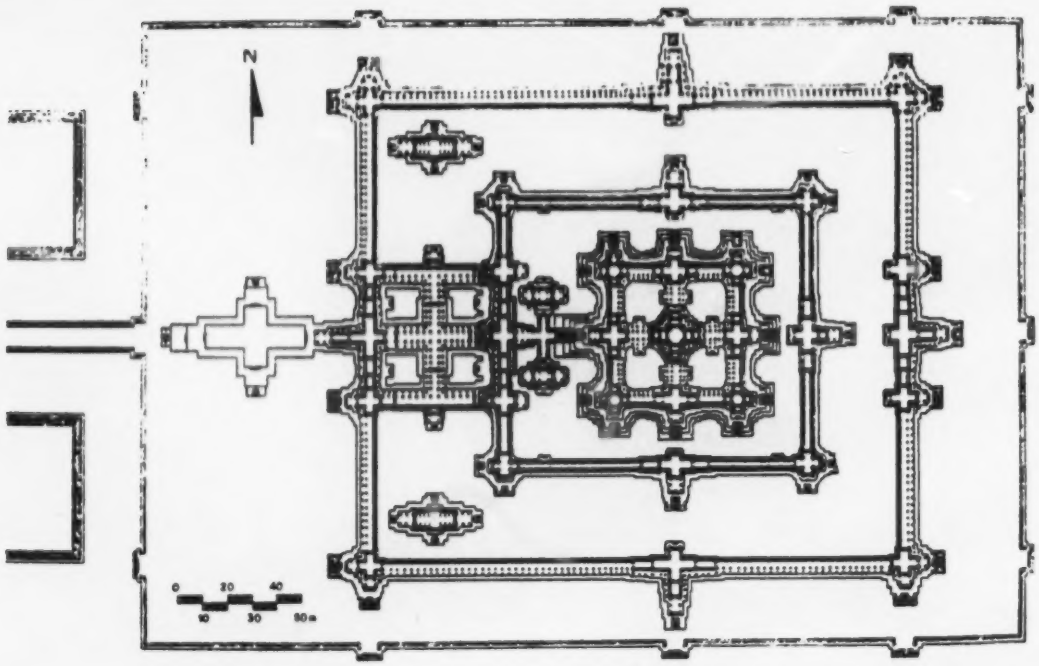


Fig. 10 Angkor Wat: plan, 1st half of the 12th c.

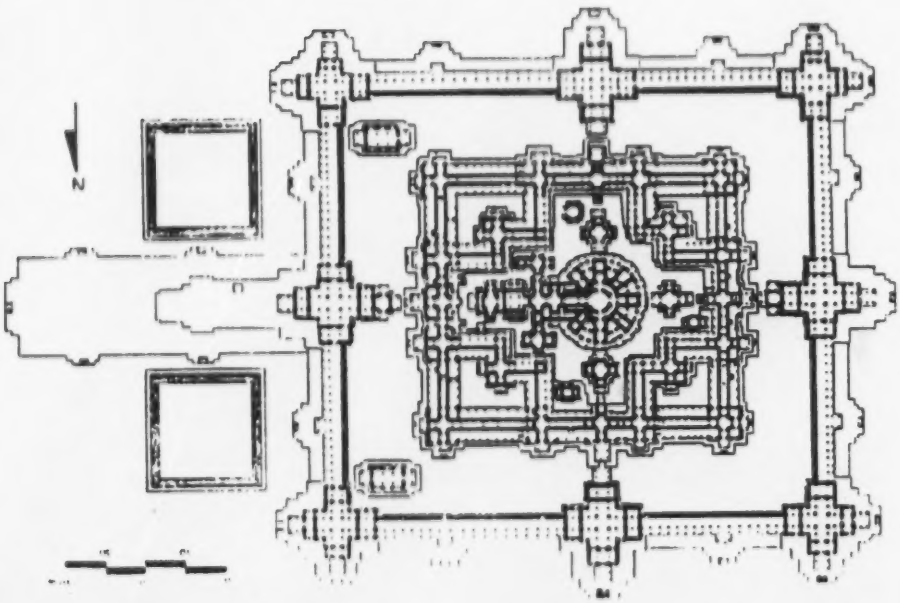
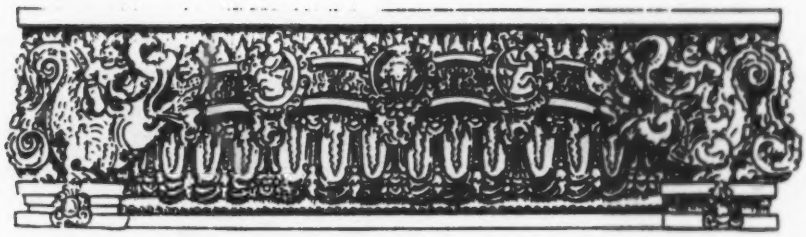
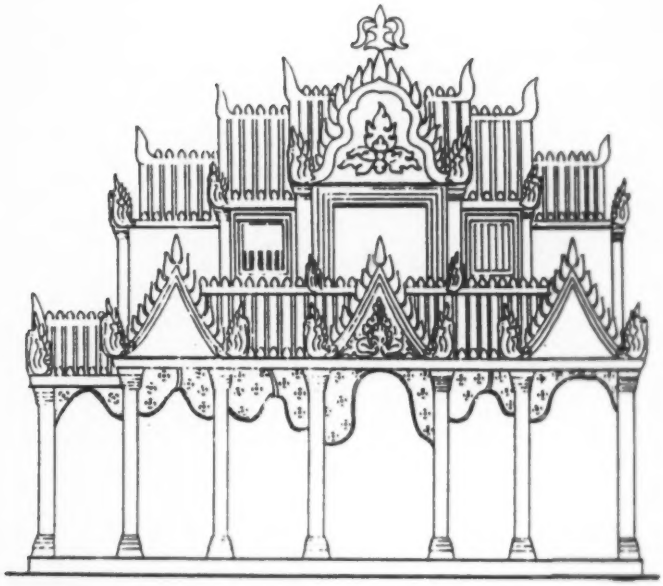


Fig. 11 The Bayon: plan, late 12th-early 13th c.



Lintel, sandstone, *c.* 2nd quarter of the 7th c., Sambor Prei Kuk, *in situ*

Fig. 12



Drawing of a mural on the East wall
of the outer enclosure of the Bayon.

Fig. 13

ACKNOWLEDGMENTS

Figures 2, 3, 4, 5, 6, 7, 8, 9b, & 12 from

Auboyer, Jeannine, et al. *Oriental Art: A Handbook of Styles and Forms*. London: Faber and Faber, Ltd., 1979.

Figures 10 & 11 from

Groslier, Bernard and Jacques Arthaud. *Angkor: Art and Civilization*. New York and Washington: Frederick A. Praeger, Publishers, 1966.

Figure 13 from

Dumarçay, Jacques. *Charpentes et tuiles Khmères*. Paris: École Française d'Extrême-orient, 1973.

Figures 1 & 9a: originals; thanks to M.A. Schardt.

ACTIVITY

"Rejoicing in Ornament: Jewelry inspired by Cambodian sculpture"
designed by Pam Sharp and Barbara Selvidge

People have always enjoyed the beauty they find in nature and have found ways to make their own world more beautiful. They decorate their environment and even themselves. The goddesses, and gods as well, in Indian and Southeast Asian sculpture are always richly bedecked in jewelry: necklaces, bracelets, belts, armbands, anklets and tiaras or crowns. Such sumptuous adornment reflects the jewelry worn by the people of the time, and especially their desire to show the richness of their gods and goddesses.

•Think of all the ways people decorate themselves.

•Look at the slides of the goddesses and notice the jewelry they are wearing. Notice the designs and patterns. Are the designs bilateral, symmetrical, radiating, or concentric? Are the motifs geometric or do they come from nature, such as leaves and flowers? Do the forms overlap? Is there a rhythm of small and large elements? Are there elements that are pendent or projecting? Sketch some of the designs and patterns that you like.

•Make beads and plaques with paper and cardboard to construct your piece of jewelry:

1. Cut foil or colored paper in long thin triangles and roll them around a thin stick like a toothpick starting from the wide end. Glue about and inch of the tip to hold the bead's shape. Notice that the wider and shorter the triangle the longer and thinner the bead will be and the narrower and longer it is the fatter the bead.

2. Cut thin cardboard into shapes like squares, rectangles, triangles, diamonds, ovals and circles for thin flat beads or plaques. Draw simple designs on them with white glue. Let the glue dry thoroughly. Wrap the decorated shapes with foil and press lightly to show the raised design. Poke holes in one or more places for stringing.

•Arrange your beads to form a necklace, bracelet or whatever you want to make. String them on waxed string.

•Make pendent or projecting elements to tie in between beads. (Foil floral leaves on wires can be easily looped over string)

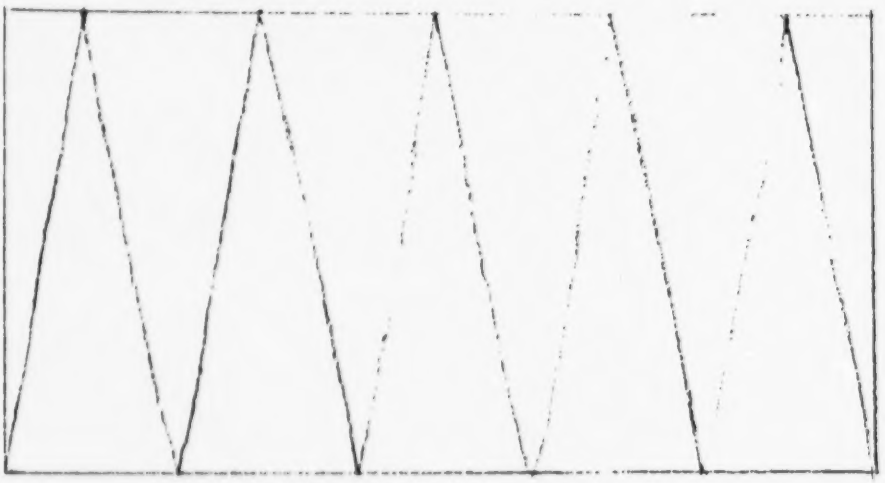
•Feel free to experiment and discover your own bead forms and ways of suspending elements.

Materials:

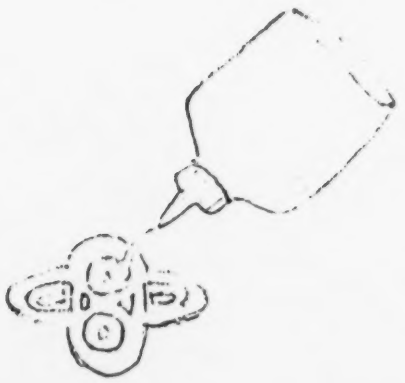
Two-sided foil pap
Waxed jewelry strin
Foil leaves, different sizes and colors*
Shirt cardboard
White glue for making raised designs
Needle or awl for punching holes
Sticks for rolling beads, from toothpicks to pencils in thickness

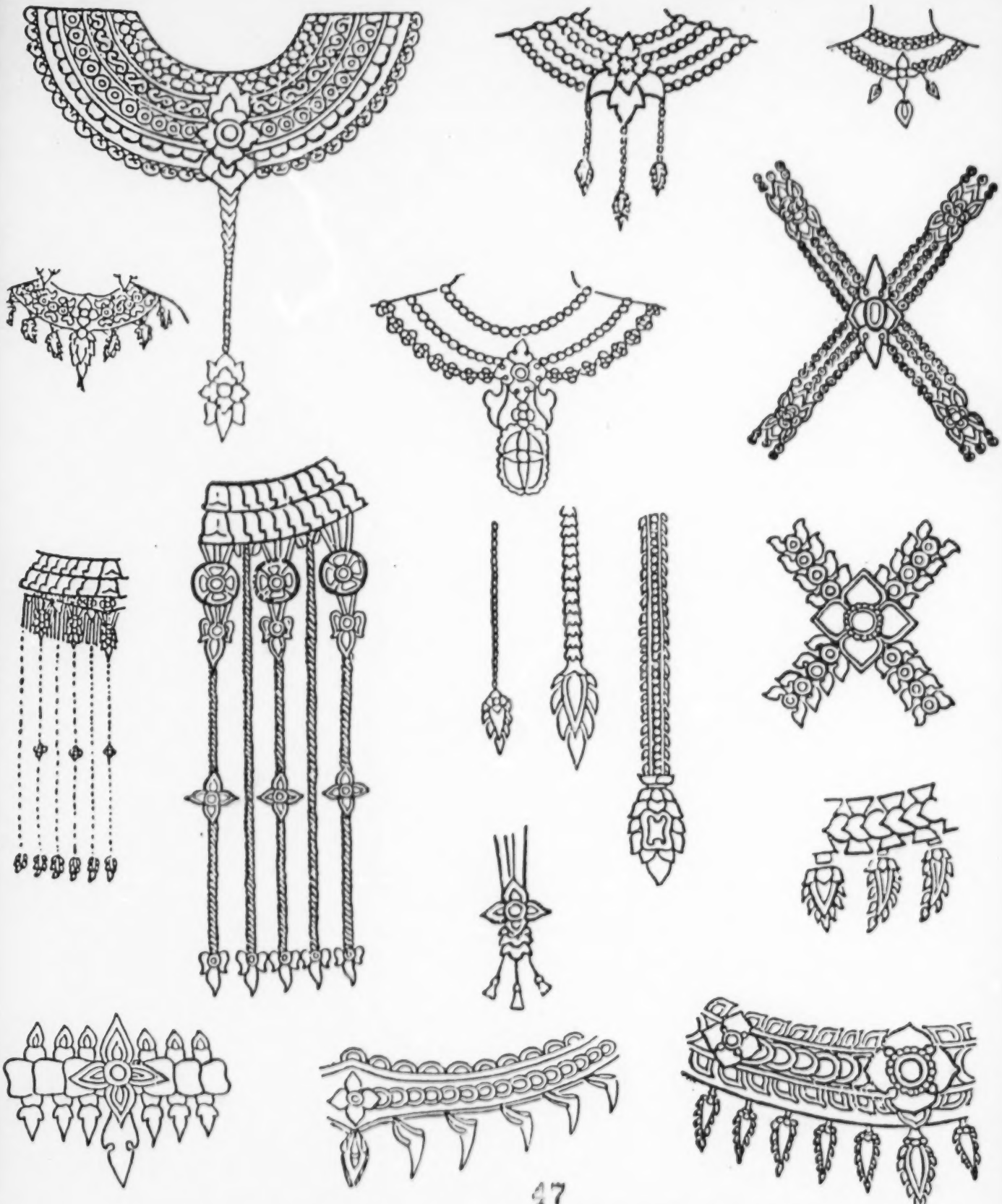
*Foil paper and leaves are available at florists supply stores.

Cut foil in triangular strips. Different proportions make different shaped beads.



Cardboard shapes can be decorated with raised designs in white glue.





DRAWINGS OF JEWELRY ON ANCIENT CAMBODIAN SCULPTURE
from Mlle. Sappho Marchal. *Costumes et Parures Khmers* Paris, 1927

A BRIEF DESCRIPTION OF INDIAN RELIGIONS

Buddhism and Hinduism are the Indian religions which traveled with Indian traders and colonists into many other areas of Asia. Buddhism is an avowedly mission religion; Hinduism accompanied the colonists as a part of their daily practice and their social structure.

HINDUISM

Hinduism is a syncretic religion combining the Aryan Brahmanical tradition with the ancient Indian Dravidian religion and smaller localized cults. Brahmanism was the aristocratic religion brought down into India from the north by the Aryans. It emphasizes the organization of society into castes and the importance of properly performed ritual. Its gods are abstract, celestial, and mostly male; for instance, Agni, god of fire; Surya, god of the sun; and Indra, god of rain as well as the king of the gods. Under the impact of reform movements, such as Buddhism, the Brahmanical priesthood was pressured into relinquishing its strict orthodoxy and incorporating the images, rituals, and practices in common use. The result of this amalgamation was a more flexible and comprehensive religion known as Hinduism.

A main tenet of Hinduism is the belief in the cyclical nature of the universe. As the individual is subject to birth, death, and rebirth, so the universe undergoes cycles of creation, preservation, and destruction. Of the three principal gods of Hinduism -- Brahma, the creator; Vishnu, the preserver; and Shiva, the destroyer -- Brahma was too abstract to sustain active worship. Vishnu and Shiva, in their various forms, were worshipped fervently. In South India, which had the greatest contact with Southeast Asia, Shiva worship was prevalent and associated with kingship in the medieval period (6th-12th centuries). The ancient Mother Goddess and other forms of feminine energy were represented as goddesses in their own right, as well as consorts of the male gods. Animal gods became vehicles or helpers to the various deities.

While Brahmanical ritual was austere and abstract, Hindu worship is personal and devotional. Images are bathed, adorned, and "fed" offerings. Daily rituals (*puja*), pilgrimages, devotional poetry, and the promotion of the great epics, the Mahabharata and Ramayana, have been popular expressions of Hinduism.

BUDDHISM

Buddhism is the religion which developed around the teachings of the Buddha ("the enlightened one"). He was originally a Nepalese prince who gave up the throne to become a spiritual leader of men. His message of the Four Noble Truths about suffering and Eight-fold Path to overcome suffering expanded into various forms. Theravada Buddhism (the "Doctrine of the Ancients") preached the original message of the Buddha, relying on early texts and preserving the Buddha's monastic tradition. Monks sought to attain enlightenment by emulating the life of the Buddha through renunciation of the material world, begging for sustenance and leading a life devoted to prayer and meditation. Images depict the Great Events of the Buddha's life, such as his birth, the moment of enlightenment, the act of teaching, and his death (the *parinirvana*).

Mahayana (the "Great Vehicle") Buddhism is an expanded, more metaphysical form of the religion showing the influence from other traditions, including some from the Near East. The Mahayana pantheon includes numerous Buddhas (such as Buddhas of the past and future and of the four directions) and beings known as Bodhisattvas. Bodhisattvas are enlightened beings who choose not to pass on to Nirvana but stay to help others attain enlightenment. They are the embodiment of compassion and wisdom. Future Buddhas, like Maitreya, are Bodhisattvas. The Bodhisattva of Compassion known as Avalokiteshvara ("the Lord who looks down") or Lokeshvara ("Lord of the World") is the most widely worshipped of the vast pantheon.

Esoteric (or Tantric) and Vajrayana Buddhism have ancient roots but emerge as strong sects after the 6th century A.D. Their development follows that of Tantric Hinduism, and they share many ideas and forms of imagery. Images are characterized by multiple heads and arms, wrathful as well as peaceful deities, and consorts or *taras* who symbolize the active energy of the male deities. There is an emphasis on hidden (esoteric) symbolism. Magic rites utilizing *mantras* (sacred syllables), diagrams, and religious paraphernalia are intended to imbue the adept with supernatural powers in order to gain release from the cycles of rebirth. Vajrayana Buddhism is typified by the appearance of the *vajra* (thunderbolt) and by the practice of visualization. It is hard to know for which sect, Vajrayana or Esoteric Mahayana, an image has been created unless there is mention of a specific text or the presence of the *vajra*.

SELECTIVE CHRONOLOGY OF THE KHMER KINGDOM 9th-15th CENTURIES

	KINGS	KEY EVENTS	MONUMENTS AND STYLE
802-850	Jayavarman II	capitals at Indrapura, Phnom Kulen, Hariharalaya in the Rolous area. Institution of the devaraja cult.	Kulen style
877-889	Indravarman I	capital Hariharalaya at Rolous initiated water system of tanks and canals	Preah Ko 879, Indrataka(reservoire) Bakong, first temple/mountain 881
889-900	Yashovarman I	founded capital at Yashodapura, later known as Angkor.	Eastern Baray, (reservoire) Bakheng (t/m)
921-941	Jayavarman IV	capital moved to Koh Ker, NE of Angkor	Koh Ker (t/m)
944-968	Rajendravarman	capital returned to Angkor where it remains until 1431; invasions of Champa	Pre Rup (t/m) 961
968-1001	Jayavarman V	power of the clergy increases domination of Malaya and southern Thailand	Banteay Srei 967 built by royal priests Phimeanakas, palace pyramid 970
1002-1050	Suryavarman I	wars of succession, Suryavarman victorious	
1050-1066	Udayadityavarman I		Baphoun (t/m) mid 11th c. Western Baray (reservoire)
1080-1107	Jayavarman VI	originator of new dyanastic line from the north; supported by the royal clergy Mahayana Buddhist	Wat Phu in NE, and Phimai north of the Dangreek Mountains
1113-1150	Surayavarman II	wars of succession Suryavarman (heir to J. VI) victorious; Khmer domination over Thailand, Malaya, Champa, and Laos royal patronage of Vishnu	Angkor Wat (t/m) Banteay Samre
1177		Champa invades Angkor, wins naval battle	
1180-1220	Jayavarman VII	wars of succession, Jayavarman becomes king 1180 after driving Chams from Angkor, 1230 Champa becomes Khmer province.	Angkor Thom, the Bayon(t/m) Royal Terraces, Preah Khan, Neak Pean (res)
1350		Thai invasion of Angkor	
1431		Thai destruction of Angkor, Khmers move south	

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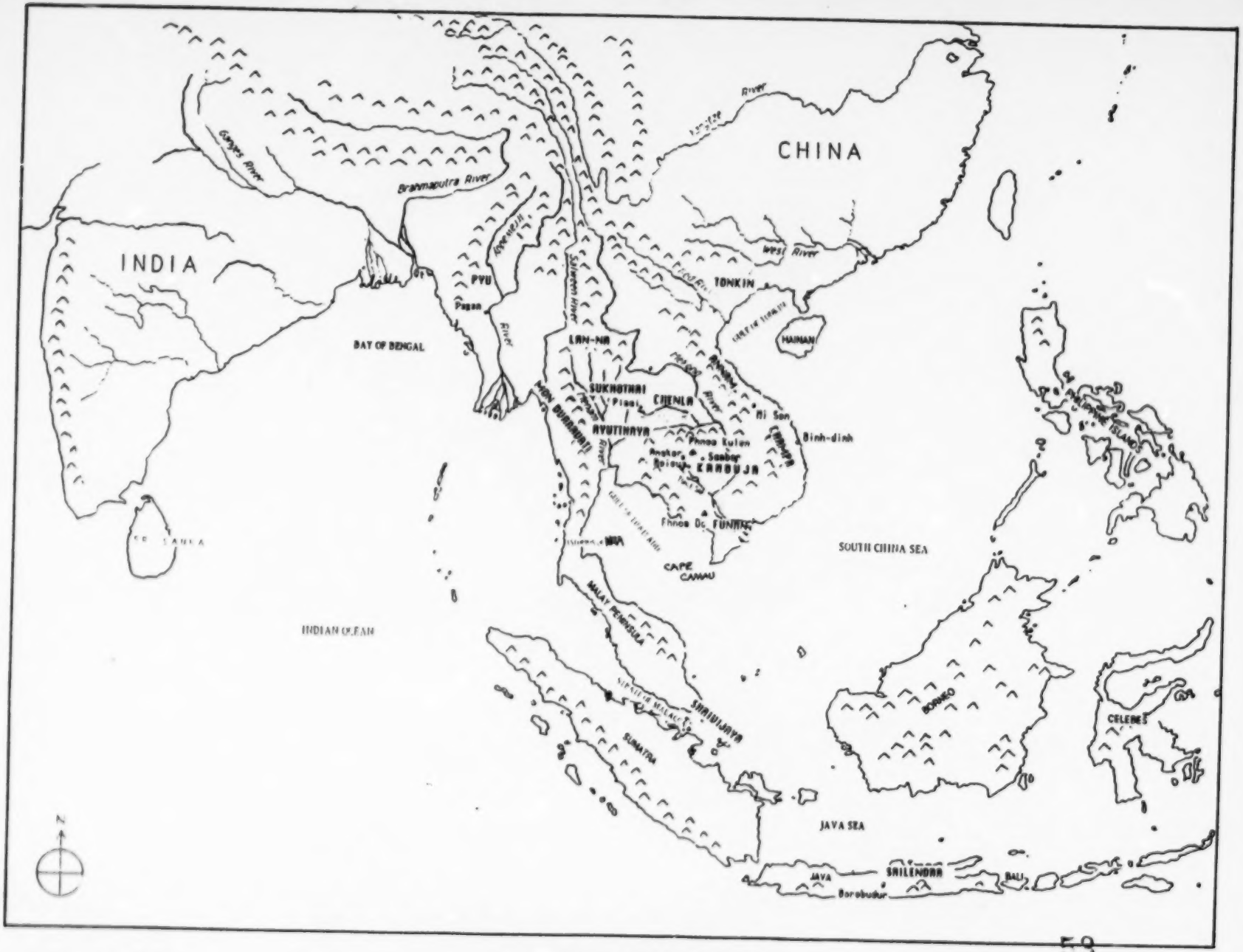

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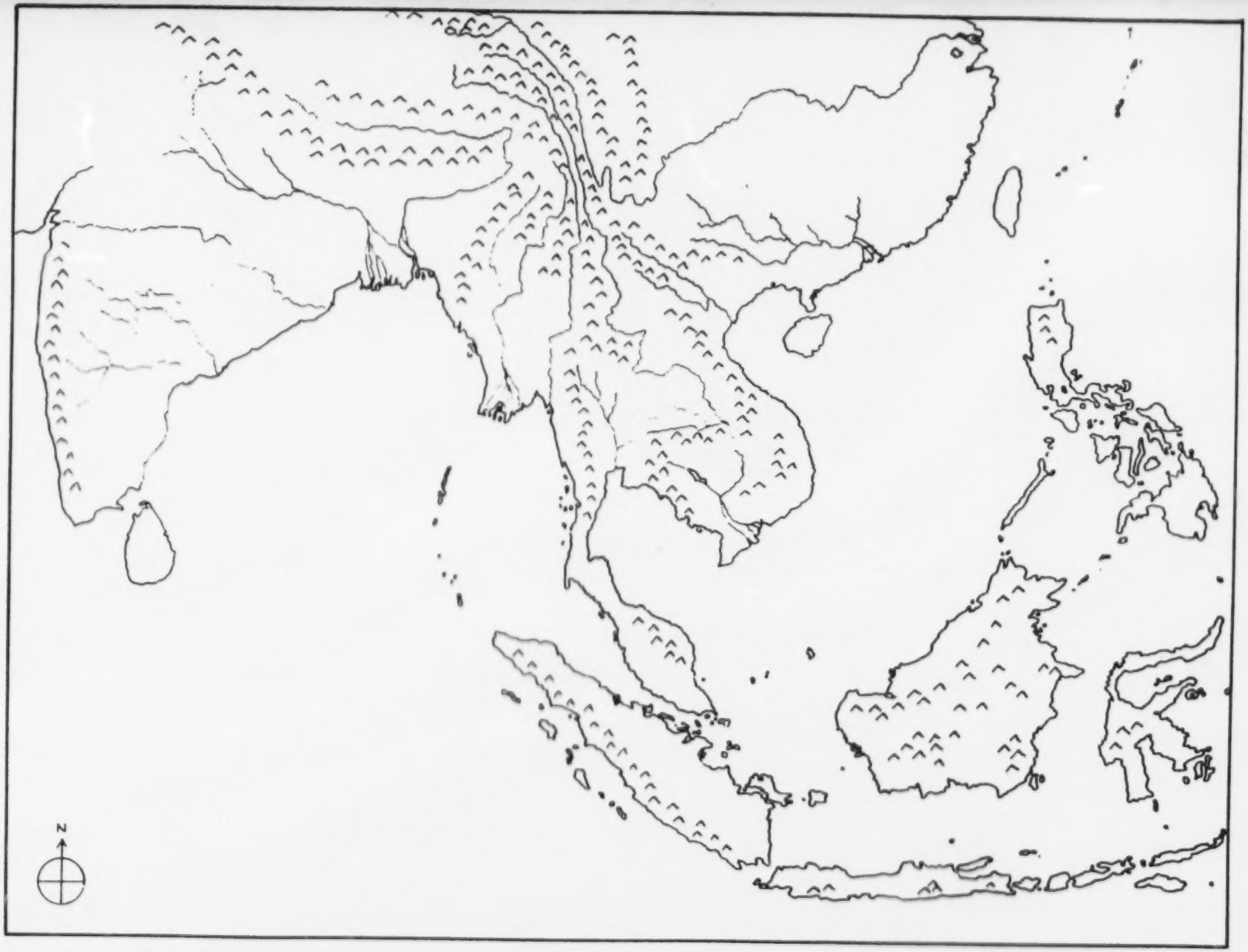
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56
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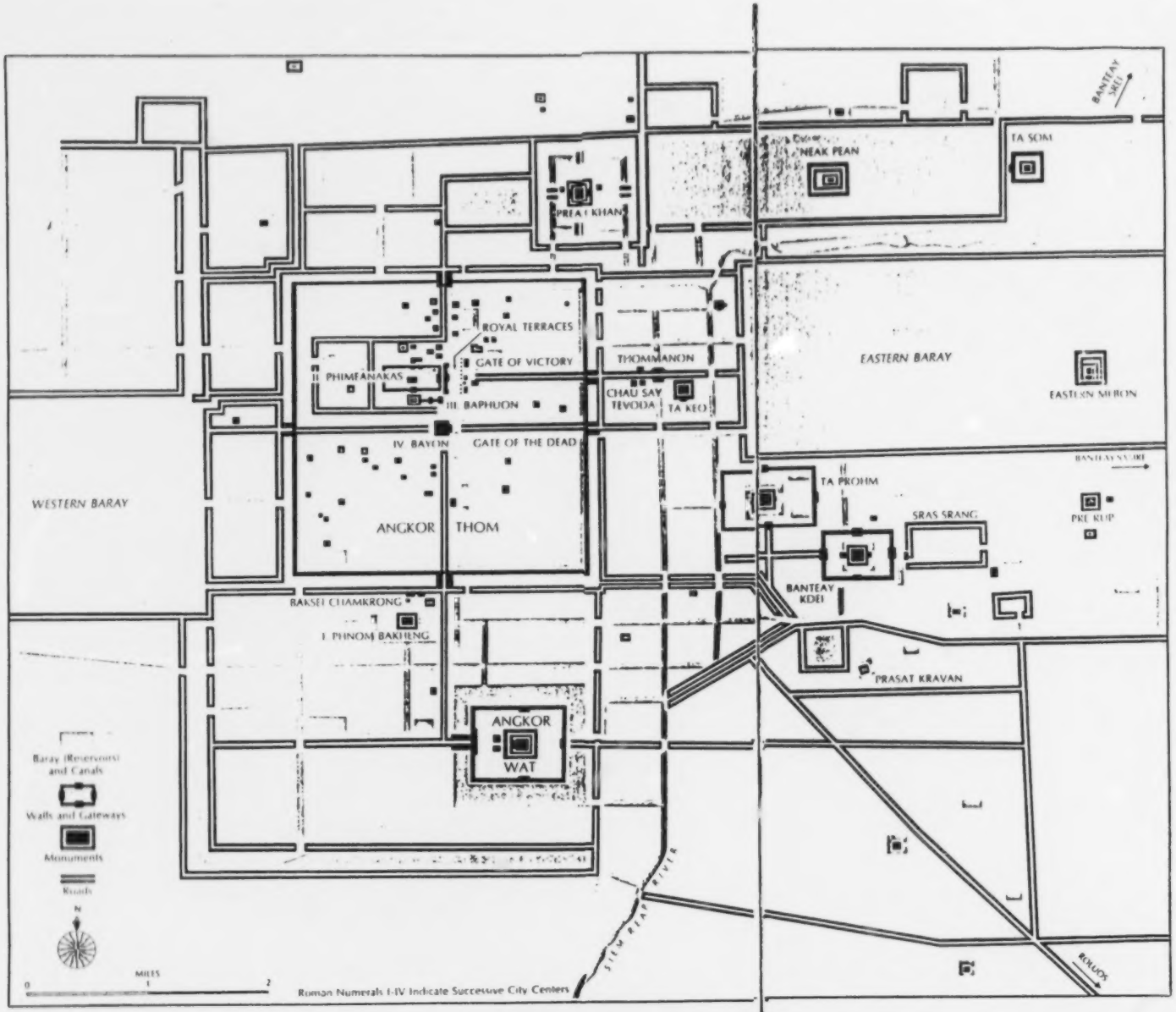
Plan of Angkor

Map 3. Plan of the central part of the Angkor site



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